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# GERALD COLS

## SOME GEMS BY SOLON.



OF the three examples we give herewith of "pâte-sur-pâte" decoration by the famous Marc Solon, formerly of Sèvres, and now employed in Minton's factory at Stoke-upon-Trent, all are owned in this country. The process by which the artist, instead of using color, employs liquid clay, in which he paints, or rather "lays on" his design, was briefly described in *THE ART AMATEUR* in December, 1879. The vases illustrated herewith belong to Messrs. Gilman Collamore & Co. They are only a few inches high, but are charming specimens of Solon's unapproachable work. The decoration, like all which leaves his hand, is characterized by pure, but severe treatment, embodying a fancy of exquisite delicacy. His drawing is ever as faultless as the classical Greek ideals upon which his conceptions are based, and to his compositions he lends the charm of a refined humor entirely his own. Can anything be

kill the reds. Black and the browns are steady in their action, undergoing little change except that the blacks become stronger when vitrified. Blues combine with most colors. Black mixes with all except the pinkish or purples.

Fat oil is easily made by keeping a pint of turpentine in an open bowl on a moderate oven for two or three days, till nothing is left but a spoonful of clear oil, which must be kept in a well-shut bottle.

A safe way to get in dense shading of one mass, is to lightly cross-hatch your lines as in water-color painting. If you let them dry well before crossing them again, and so on, you can get more paint on to fire well than if it were laid on in a body, and the same holds good in applying it with a dabber or sponge.

In painting heads, rouge-brun riche, one of Lacroix's colors in tubes, is very good to commence with, as it fires well, changing very little. The darker parts should be touched in with brun foncé, or dark brown, great care being taken to graduate the color properly.

It will be found much easier to paint heads in natural colors after some practice in monochrome. In paint-

colors, with equal parts of glycerine and finely powdered gum, mixing the color to about the firmness of butter, and painting with glycerine. The disadvantage of this method is very trifling, as it simply consists in the necessity of drying your painting in an oven before retouching it, as two wet colors will run into and spoil each other. The advantage, which is a very great one, is the slow drying of the paints, which allows a puzzled beginner time for more complicated effects. It is also economical and sparing trouble to paint with glycerine, as the prepared paints, if kept free from dust, may be preserved for many weeks. This may be effected by covering them with a glass or bowl.

The pupil should take a tile and paint on it a row of small squares each representing a color as it appeared when unbaked, and under it the same as it looks after firing. It is very useful to have in a similar manner on a tile the results of the various combinations of colors, such as purple, brown and black, green and yellow, etc. As some colors when combined disappear almost entirely in the firing, this is almost the only way to record the result. Always write in each square, before it is



"CUPID'S ENTRANCE." VASE DECORATED BY SOLON.



"CUPID'S EXIT." VASE DECORATED BY SOLON.

more delightful, more bewitchingly chaste, than the nymphs and cupids shown on the tile of our illustration? We are indebted to the courtesy of Mr. Charles L. Sharpless, of Philadelphia, for the opportunity of introducing to our readers this pretty conceit. The ground color of the original is bronze. The size is about 12 inches by 6. The decoration is made by five successive coats of delicate white paste, each of which is burned in before the next is applied.

## NOTES FOR CHINA PAINTING NOVICES.

MANY colors after firing become stronger or deeper. The reds do so to a slight degree, but carmines, purples, and pinks—which must all be used very cautiously, being apt to spoil unless carefully applied—"intensify" very much. These latter colors should not, as a rule, be mixed with any others, and they should always be managed with a horn or ivory spatula, or palette knife. Yellows are all very strong colors with a tendency to kill or absorb other colors, particularly the reds. Greens all grow stronger by being fired. They can be mixed with yellows, blues, and browns, care being taken as to effects with the latter, but they

ing a head in natural colors, begin by making a careful outline in Vandyke-brown mixed with a little purple and black; then lay on a smooth coat of Vandyke-brown mixed with a little light orange all over the face, for the flesh tone. While this is still moist, work flesh red into the cheeks, and wherever else it is required. This can be best done with the dabber. Then take a very fine sable brush and paint in the shadows on the face with a mixture of Vandyke-brown, purple and black for the deeper tones, using orange and azure for the half tones. The whole face should be worked up very much in the same manner as a highly-finished water-color. As a head in natural colors will always require two or three firings, the finishing touches may be left until after the first firing, when it will be found that the colors have changed considerably. The flesh red is very liable to burn out. After the second and third firing they change very little.

When, as sometimes happens, the work is spoiled by the colors not having glazed properly, mix a little enamel flux with the color and use this thinly where required. It combines with any color but red, and when fired forms a very good glaze.

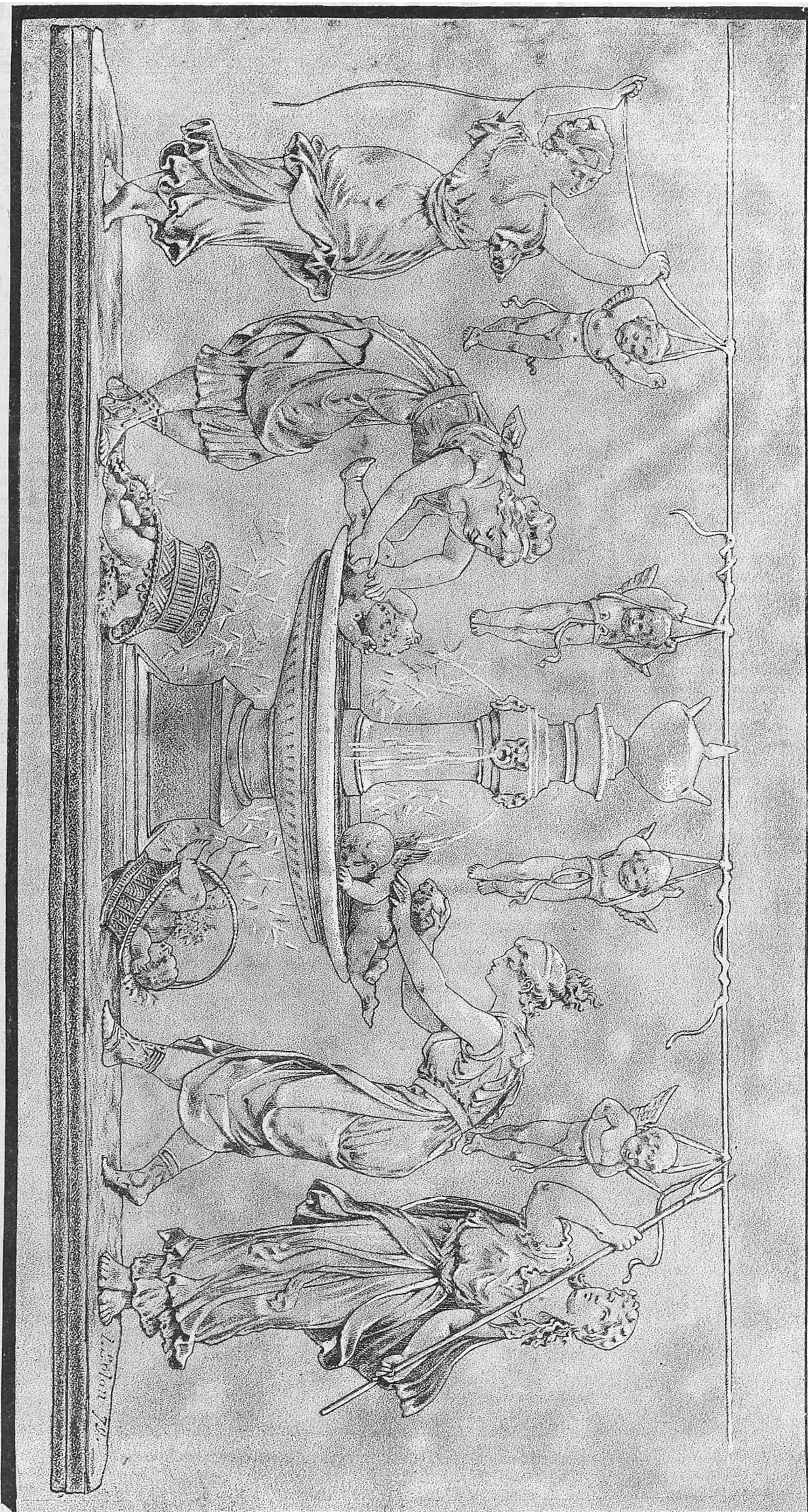
Those who dislike the smell of turpentine, or who find fat oil difficult to manage, may grind up powder

fired, the names of the colors combined. This is done with the end of an ivory point or penknife.

A piece of wash-leather tied tightly round the point of a thin brush-handle, and slightly touched with turpentine, is very useful in removing spots. If too wet the turpentine will spread and spoil your work; if nearly dry it lifts the spot, or makes a clean removal of the paint, exposing the surface. After painting, the Dresden artists keep their work for a day in a common oven, at a very moderate heat, to dry the colors.

In under-glaze, for the shadows of flesh a good gray is formed by mixing light blue and green of equal tones. Paint in broad strokes following the curves of the face. As the color spreads in firing, leave the strokes rather open. Crossing or overlapping causes darker spots. Fill in with a tint of buff and crimson. The under-glaze reds are poor. The whole face can be painted under-glaze, with the exception of the complexion tint and red of the lips. Backgrounds and draperies can be produced with great richness of effect and details; browns, yellows and blues are very deep toned and fine in color. When the article is fired and glazed, the over-painting is easy, all the shadows being prepared. Purples, pinks, and some light colors, must be left for over-glaze.





"NYMPHS AND CUPIDS."

PLAQUE DECORATED BY SOLON IN PÂTE SUR PÂTE. OWNED BY CHAS. L. SHARPLESS, ESQ., OF PHILADELPHIA.

DRAWN BY CAMILLE PITON FOR THE ART AMATEUR.